

THE LUTE.

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EDITED BY LEWIS THOMAS.

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CURRENT NOTES.

THE seventh series of Promenade Concerts, given by Mr. Freeman Thomas, in Covent Garden Theatre, will be inaugurated on Saturday evening, the 11th inst., by a performance which promises to worthily maintain the high reputation won for those entertainments by the skill, energy, and liberality of their director. During the season, extending over two months, the following vocalists will appear:—Mdlle. Nikita, Madame Valleria, Madame Rose Hersee, Madame Clara Samuelli, Madame Belle Cole, Miss Alice Whitacre, Miss Ella Russell; Madame Scalchi, Madame Patey, Madame Antoinette Sterling, Miss Meredith Elliott; Mr. Sims Reeves, Mr. Edward Lloyd, Mr. Banks, Mr. Piercy, Mr. Harley, Mr. Sidney Tower; Mr. Santley, Signor Foli, Mr. Barrington Foote, and Mr. Ludwig. The solo violinist, and leader of the orchestra, is Mr. Carrodus; the accompanist, Mr. F. Lewis Thomas; and the conductor, Mr. Gwyllym Crowe.

THE exceptionally good programme framed for the eighth of the Richter concerts received a very admirable interpretation. It is always pleasant to listen to familiar works such as the overtures to *Oberon* and the *Midsummer Night's Dream*, providing they be fairly rendered; but when the utmost art of Dr. Richter is brought to bear upon them the old themes seem to undergo restoration to life. Let the conductor be assured that in reviving things with beauty supposed to have perished at the hand of time, he is engaged upon a task quite as worthy of him, and quite as profitable to his audience, as that of bringing out new compositions. Amongst his subscribers are many less anxious to know what is new than to enjoy what has been proved excellent. In short, his mission should be the production of standard works in the very best manner possible. Commencing a successful career amongst us as a pioneer in the service of Wagner, whose compositions were at that time but little known here, he should not, for all that, hold it a duty to be for ever thrusting upon us works which he must know have nothing but novelty to recommend them. In sooth, we should not object were he to draw in his programmes the line of finality at the name of Wagner. There have been in the past good reasons to justify the conclusion that the vocal music of this master is unfit for the concert-room, for, it must be confessed, it has been made thoroughly hideous by its interpreters. On the occasion under notice, however, Mr. Edward Lloyd sang excerpts from *Siegfried* in a style so attractive as to reverse the decision hitherto arrived at. At any rate, the themes describing the smelting of the broken sword and the hammering of it into shape, were rendered effective by beauty of tone combined with eloquent declamation. Beethoven's *Missa Solemnis* in D, was performed at the final concert of a series made memorable by the judgment and enterprize of the managing director, Mr. N. Vert.

WHISTLING is the new fashion. In the musical "At homes" of the now waning London season, an American lady, Mrs. Shaw, has been the "rage." To a pianoforte accompaniment, airs of all descriptions have been interpreted by *la belle Siffleuse* with, it must in fairness be acknowledged, remarkable skill and effect. That whistling should supersede the playing of the pathetic flute is not a matter to call for wonder, or even regret; but it is, at the same time, both surprising and painful to find that, under favourable conditions, the exercise is able to put to silence the warbling of a *prima donna*. However, so it is.

The lady whistler has, during the last three months, reaped the honours, with the other shining trifles, that heretofore fell to the lot of the reigning queen of song.

What effect this astonishing success of *la belle Siffleuse* will have upon the artistic forces of this country it is impossible to foretell. As a natural consequence, the youths that have hitherto so bountifully provided us with that kind of music, without thought, be it said, of fee or reward, will now expect a substantial honorarium for their delightful services. True, they still want instruction, but our schools, musical and otherwise, will surely not withhold the means of acquiring the cheerful art. Then, is it not art capable of universal application? Unfortunately, we are not a nation of singers; but, happily, it is now open to us to become a nation of whistlers.

Boïro's *Mefistofele*, the work chosen for performance on the thirty-eighth subscription night of the Covent Garden season of Italian Opera, attracted a large number of amateurs, whose opportunities of hearing it have not lately been so frequent as thought desirable. In the estimation of the general public, *Mefistofele* must ever hold a secondary place to *Faust*, since the story is not presented in a form so close and definite as that adopted by the French librettists; while the music relies less upon the fascinations of tune than does that of the Gallic composer. Boïro gives us musical illustrations of separate scenes from Goethe's poem, while Gounod supplies us from the same source with an opera complete in itself. The Italian, turning his back upon the melodic characteristics of his native country, writes music that would be Wagnerian had it but the genius of the German master; the Frenchman, on the other hand, pursues the course marked out to him by his compatriots. That the method of the latter is the more acceptable to *habitués* of Covent Garden is made evident by instituting a comparison between the measure of applause usually accorded *Faust* and that doled out the other night to *Mefistofele*. There were two points in the performance that now call for special remark, the one being the magnificent representation of the name-part by M. Edouard de Reszke; the other, the singing of the music of Margherita, by Miss Macintyre. In characters previously sustained, this young lady gave promise of becoming a *prima donna* of undoubted merit; but on no former occasion has she approached so near the standard attained only by a few, as she did in the prison scene. After witnessing her feeble acting in the garden scene, the pathos displayed in the portrayal of the death of Margherita came as a surprise. Such a step in advance augurs well for her future career. On Saturday, the 21st ult., the last night of the season, Meyerbeer's *Les Huguenots* was performed.

MR. NORMAN CUMMINGS, returning from a lengthened sojourn in Germany, played with great success Mendelssohn's "Capriccio in B minor," Schubert's "Impromptu," and Schumann's "Arabesque," at a concert given in aid of the building fund of All Saints' Church, by his father, Mr. W. H. Cummings, on the 3rd ult., in the great hall of the Dulwich College.

AN appeal has been made to the Prime Minister, the Marquis of Salisbury, by the Committee of the "Constantine Fund," on behalf of this afflicted musician, whose claims to a grant from the Civil List are deserving of a generous recognition.

At an entertainment given on the 5th ult., at the Hospital, in Queen Street, Bloomsbury, several artists,



both vocal and instrumental, lent valuable aid. Amongst others Mrs. Henschel and Mrs. Semon sang, while Madame Norman Neruda and Mdlle. Janotha played. That they afforded unqualified enjoyment to the visitors will not be questioned by those who know their great ability. It was strange, however, to find in the programme their share of the day's proceedings called a "Musical Conversazione." Surely the directors did not imagine that their guests would be so rude as to talk whilst those eminent artists were performing! If they did, the results falsified those notions, for the audience hung as it were enchanted upon every note delivered by the accomplished executants. Still, such an error might readily be pardoned when made by those whose experiences of art and its professors have been gained in drawing-rooms where the voice of the singer and the tones of the player have to contend with the hubbub of tongues let loose in society.

THERE are occasions, however, when music of a certain kind suffers little degradation by being used merely as an accessory to things more especially prepared for an entertainment. Whilst proudly and rightfully claiming supremacy at times, music can, for all that, be content to become a humble contributor to the enjoyment of the public. It acted in this capacity at the *soirée* given at the Royal Academy of Arts, on Wednesday, the 11th ult., when the string band of the Royal Artillery played a selection of popular works, whilst the company were busy in canvassing the relative merits of pictures on the walls, and in discussing the qualities of silk and satin worn by the pretty slaves of fashion. Here music undertook a subordinate rôle, and played it so unobtrusively and effectively as to diffuse throughout the whole place a glow of pleasure that heightened the effect of other charms.

WHATEVER may be the value of musical productions of the present day, whether destined to hold a permanent place in the repertory of "Societies," or doomed to speedy oblivion, there cannot in justice be any complaint made on the ground of paucity of new works. Composers cannot with reason be charged with want of activity, since they seldom fail in presenting to the public at one or other of our annual festivals an oratorio or a cantata of full dimensions. So unceasing is their diligence, that the results of their pen oftentimes crowd out of programmes great standard works. As the tendency of modern art lies in the direction of instrumental music, the choral sections of a score are not, as in former days, made the chief feature. This divergence from the time-honoured plan gives occasion for the *laudator temporis acti* to lament over the degeneracy of art. Especially severe is he upon decadence in the chorus department, wherein English singers were wont to excel. Now the Handel Festival has, for the moment, silenced this ancient grumbler by a choral exhibition so remarkable in some respects as to justify praise unqualified by references to former displays. Now and again were heard at the Crystal Palace outbursts of harmony that have not, in any age or country, ever been surpassed.

THERE were points, however, in the arrangements and proceedings of the festival which invite consideration and comment. It should be borne in mind that there is in the choruses of Handel a more equal distribution of the themes between the several voice-parts than can be met with in the writings of any other composer of his period, excepting, perhaps, in those by his great contemporary, Bach. The contralto is made as important as the soprano, and the tenor as the bass. In the great fugues, the subjects and counter-subjects, upheld by each in turn, demand a perfect balance of strength, so that the theme undergoing exposition might successfully be heard from each part with distinctness and the necessary degree of prominence. Now this equality was not always observed at the Crystal Palace, the vocal equipoise was not invariably maintained. In many numbers the bass stood out by itself, as if it were an obbligato independent of the other parts. The attack of the deep voices was, it is true, magnificent, but the tone was so persistently sustained as to render the entry of the women's voices a matter of doubt and conjecture. Probably the sopranos and contraltos were placed in

the orchestra to a disadvantage, by being massed together close to the great organ, with the instrumentalists in front, and the tenor and basses thrown forward at each side of the structure. Had they changed places with the executants rejoicing in tones more robust, they would doubtless have given their share of the fugues with an effect comparable, at least, to that produced by singers of the other parts.

OCCUPYING a commanding position, the men singers throughout the festival took upon themselves the lead in awarding applause. Below them were seated the paying multitude, for whose special enjoyment the meetings were held, but whose opinions and wishes counted for nothing with the dominating choristers. It was they who meted out honours to the principal singers, and, it must be confessed, they were as liberal of their favours as indiscriminating in their choice of recipients. They showered gifts upon bad and good alike. And, it should be stated, that the unanimity of their cheering was more marked than that of their singing. While it is pleasant to witness the enjoyment of amateurs of the orchestra, it is not at the same time agreeable to find their verdict despotically imposed upon the audience. Had their demonstrations been confined to the artists engaged at the moment upon the work undergoing performance, their explosions of enthusiasm would have been passed over with a smile. Unfortunately, however, they extended their attention to individual members of the audience. A political leader was thus signalled out from the crowd for the honour of an ovation; and, as the choristers were not all of one mind, there was a diversity in the noises made by the excited singers, who, in this case, acted the part of fugeemen to agitated occupants of the transept. In vain did the organist discharge the loudest thunder at his command. Forgetting that one noise provokes another, as fire kindles fire, he increased the tumult of hisses and cheers instead of allaying it. Eventually the choristers joined their forces in the singing of Handel's *Israel*, and in the clapping of hands whenever a break in the chain of choruses afforded an opportunity.

It is reported though not, unfortunately, upon the best authority, that the conductor, Mr. August Manns, is to be knighted in recognition of services rendered to the musical art. Should it be the Queen's pleasure to confer upon him this honour, Her Majesty will be rewarding one to whom the public are largely indebted.

A BALLAD of *Haroun-al-Raschid*, written by Dr. Trench, late Archbishop of Dublin, and set to music by the Rev. Frederick K. Harford, Minor Canon of Westminster, was performed on Tuesday, the 3rd ult., at the Princes' Hall. In the orchestration many unusual effects were produced by an unwonted combination of instruments. To the tenor (Mr. Harpur Kearton) fell the most attractive numbers of the piece; while to the bass (Mr. Hilton) were allotted the passages of greatest dignity. The chorus, consisting of baritones and basses, received support from members of the band of the First Life Guards. The composer, at the termination of the work, received the congratulations of the audience.

MR. JEROME HOPKINS, an American composer and pianist, gave a concert in the banquetting room of St. James's Hall, on Tuesday afternoon, the 17th ult., for the special purpose of introducing to the notice of an English audience some few examples of his prolific pen. From a pamphlet distributed in the room, we learn that Mr. Hopkins has received harsh treatment at the hands of writers in the New York papers. It is not difficult to account for any disagreement of opinion that may arise between producer and examiner, since there are to be found all over the world professional critics either short-sighted or unjust, and by their side musicians never content with anything short of absolute praise, though common-sense and truth be sacrificed thereby. Being desirous that our visitor shall not meet with anything but courtesy whilst amongst us, we refrain from passing judgment upon his creative or executive powers, lest our remarks may mar the enjoyment afforded by the London season.

In accordance with an intention announced by the Lord Mayor at the recent Festival of the Royal Society of Musicians, a meeting convened by him was held at the Mansion House, on Monday, the 2nd ult., the object in view being the furtherance of national opera. The result of the conference was embodied in the following resolution:—"That it is desirable that an institution for the further development and teaching of operatic art be established, and that in order to consider the practical possibility of its being founded a committee be formed; and that the said committee shall report to the Conference on the subject within a month." So we are then to have another musical establishment. Tested by experience, the present institutions are thus found wanting in capacity to teach and develop what some consider a very high branch of the art. This statement comes as a surprise to the general public, who naturally thought that the schools, aided in one case by the State, in another by benevolence generated by the presence of Royalty, and in a third by grants from the Corporation of the City, were all sufficient for the purpose for which they were founded. Had not the Principals of the Royal College, the Academy, and the Guildhall School been present when the need of a supplementary institution was unanimously acknowledged, it would have been difficult to believe in any such confession of inefficiency.

BUT possibly there was some misapprehension of the meaning of the words employed. To teach is a very different thing from what is meant in the present case by the term, to develop. Surely Sir George Grove and Dr. Mackenzie would not admit the humiliating fact that their institutions cannot supply the necessary instruction to qualify the student for an operatic career, either as composer or executant! At Kensington a course of lessons is given vocal students by both singing-master and stage-manager to prepare them for an annual performance of opera at one of our large theatres. Nor has the study of the stage been neglected in the academy, where the practice will not now languish for want of active encouragement on the part of the Principal. If, in both places, the most has not hitherto been made of opportunities, the deficiency may not be so serious as to call for help from another source. It would be no difficult matter for the Principals to order the stage to be kept in constant use by vocal students now taught exclusively in the class-room, and to hold thereon periodical trials of operas written by pupils. This is well nigh all that can be expected. But it is not all meant by the term, the "development" of operatic art. Nothing less than a fully-appointed opera-house would satisfy the promoters of such an enterprise. But is it necessary for the Principals in their official capacity to dabble in such matters? *Ne sutor ultra crepidam*. With Arcadian simplicity it is stated that the proposed institute would not clash with the great schools of the metropolis, and, it is further supposed, that the three Principals would find in the director of the national opera a man whose yoke would not at any time be galling; one, in fact, both able and willing to drive the musical triumvirate along the perilous road of operatic management in safety and comfort.

MAY not the present agitation for a national opera spring from a mistaken notion as to the object for which such an institution should be founded? If it be imagined that the general public will be induced to busy themselves in the matter solely for the benefit of scholars, a great error will be made on the threshold of the undertaking. Little heed will be paid to the cry of managers of schools for a stage whereon to shift their pupils when ready for active employment. No doubt it would promote activity in the "classes" if a market was provided for the display and circulation of the art prepared. An impetus would thereby be given to youthful composers to write operas, and to singers to study for the lyric stage. But it will be difficult to persuade the English public that it is their duty to keep open a place for the exhibition of students' work. They will for a certainty continue to witness with little concern the struggle of young artists for existence, and be content with the result—the survival of the fittest. Moreover, they will at all times insist upon the conditions

that an opera house, established by them, must, without the least regard to any other interest, be devoted to their own use and enjoyment.

A PERFORMANCE of Nicolai's *Merry Wives of Windsor* was given at the Savoy Theatre, on Wednesday, the 11th ult., by the students of the Royal College of Music. The parts were distributed as follows:—Mrs. Ford (Miss Annie Roberts), Mrs. Page (Miss Emily Squire), Anne (Miss Maggie Davies); Falstaff (Mr. W. C. Milward), Fenton (Mr. Lionel Kelly), Master Slender (Mr. Alfred Peach), Mr. Page (Mr. Adams-Owen), and Mr. Ford (Mr. Daniel Price). The orchestra was, with few exceptions, composed of students past and present, and the chorus formed in greater part by pupils. Upon the whole, the representation was highly satisfactory. At any rate, it was sufficiently good to bring assurance that the College contains in itself all the materials necessary for the preparation of scholars for the lyric stage.

REVIEWS.

THE LONDON MUSIC PUBLISHING CO., LIMITED.

Mass in F, for use in Lent and Advent. By the Rev. J. E. Turner.

EVIDENTLY the composer, when engaged on this work, never allowed two points to escape his attention. Two conditions, it seems, he imposed on himself, and these were that his music should, first of all, be so pleasant as to interest the singer, and, secondly, so simple in construction as to offer no difficulty to amateurs of ordinary ability. To remove any possible obstacle in the way of its performance, an organ part has been written, though the avowed intention of the author is that the *Mass* be sung without accompaniment. Depending chiefly upon smooth and flowing melodies, with harmonies of an unambitious and unperplexing character, he has succeeded in providing strains which satisfy the ear, if they do not excite the imagination. This anxiety to produce themes of an agreeable kind has, perhaps, been carried to excess in the "Credo," wherein, excepting unison passages to the words "Deum de Deo" and "Et Resurrexit," music of a light and tripping measure predominates. In many other places the themes, notwithstanding their many beauties, do not reach the solemnity of utterance suitable to observances of the season of Lent. Probably this setting of the *Mass* will meet with general approval when sung at ordinary celebrations.

MORLEY AND CO.

Petters of Gold. Song, with pianoforte and violin accompaniment. Words by J. Muir. Music by T. Hutchinson.

WITH or without obligato parts, written for the violin, flute, or violoncello, this song must, by the ardour of the refrain to the words "O! Love heed me," attract the notice of listeners too often heedless of vocal performances. Surely, because the subject of the words is merely a variety of those appeals heard in every place and in every age, because, in a word, Love, the universal theme, is the burden of the song, the interest of the singing public will not on that account be withheld.

HUTCHINGS AND ROMER.

Love's Crusade. Song. Words of Edward Oxenford. Music by J. E. Webster.

IN this case the composer, evidently, was influenced by knowing some pretty soprano voice able to execute scales and staccato notes with brilliancy, for the possessor of which he determined to write a piece in which passages expressing mockery and defiance of the wiles of Cupid should abound. So he devised that, in the middle of each of the three verses setting forth the craft of the besieger of hearts, the recital should be stayed by a lengthy cadenza having no excuse for breaking the continuity of the tune saving the necessity of giving vent to laughter at witnessing the momentary failure of plots and schemes. Looking at it in this light the song may be regarded as being not without design as it certainly is not without effect.

PATEY AND WILLIS.

Another World. Song. Words by F. E. Weatherly. Music by Frederick N. Löhr.

WHATEVER be the subject selected for treatment by

Frederick Weatherly, let it be ever so prosaic, it will be sure to have some glow of fancy thrown upon it. Besides this beautifying and transforming capacity, he evinces an almost unerring instinct in the choice of themes, for nearly all touched by him have in themselves some of the elements of poetry. Few of them, however, are laden with sentiment more tender than that found in the song under notice. To inquiries as to the nature of that region whither life's traveller is hastening come responses of consolation. By his art the composer of the music has added earnestness of entreaty to the several questions, and fervency to the answers carrying with them assurances of ultimate peace and happiness.

La Cavalcade. Polka-March for pianoforte. By J. Forbes Carter.

HAD we a military personage with popularity corresponding with that enjoyed by the French General, we should be inclined to recommend that this piece be connected with the Englishman of fortune, as another polka-march is allied with the name of Boulanger. As we have here no soldier-politician towering above his fellows, we must needs be content in the present case with the simple title, *La Cavalcade*. Without entering into any comparison between this polka-march and the French composition, it may for all that be stated with fairness that *La Cavalcade* is so effective as to be worthy of extensive patronage.

Both Caught. Song. Words by R. S. Hichens. Music by Annie E. Armstrong.

THERE is no experience recorded in the book, by one Izaak Walton, entitled the "Complete Angler, or Contemplative Man's Recreation," of any fisherman meeting, whilst following his vocation, with incidents such as those described in the verses now before us. It provokes alarm to read that a man cannot be safe from the meshes of love whilst waiting himself beside the stream for the simple fish to take the bait. However, the story is here told, by R. S. Hichens, of a maiden—and she a stranger, too—who turned the ill luck of an angler into an opportunity for "popping the question." Thus the truth is demonstrated that Cupid's net catches more surely and readily than the fisherman's hook does its prey. The verses have been prettily set to music by Miss Annie E. Armstrong.

Our Dear Old Home. Song. The words written and the music composed by Michael Watson.

THE author has in this instance availed himself of a theme which appeals to every heart agitated by the cares and vexations of life. The witchery of words will at times recall to minds distressed the cottage where childhood's days were passed, and the magic of music will for a moment revive the peace which dwelt within the humble walls. Still, the writer, not depending upon the fascinations of the subject in hand, has given us a melody that in itself has many attractive qualities.

POHLMANN AND SONS.

The Pianoforte Circular of this firm contains a list, with drawings and descriptions of the instruments manufactured by them. Amongst the pianofortes now specially offered to public notice are the *Primo-Psalms*, the *Grand Psalms*, and the *Full Trichord*.

WE are pleased to hear that Mr. Ransford, the son of the well-known vocalist, Edwin Ransford, is still going to carry on the business of music publisher at 2, Princes' Street, Oxford Circus, W., established by his father in 1840.

CONCERTS.

ST. JAMES'S HALL.—Mr. John Thomas's Harp concert took place on Saturday afternoon, June 30. Harpists: Mdle. Clara Eissler, Mr. J. H. Wright, and Mr. John Thomas, with a band of twenty performers of that instrument. Vocalists: Madame Edith Wynne, Miss Liza Lehmann, Miss Hilda Wilson, Miss Eleanor Rees, Mr. Dyved Lewis, Mr. Dan Price, and Mr. James Sauvage.—The eighth and last chamber music concert

given during the season by Sir Charles Halle was held on Friday, the 6th ult.—Viscountess Folkestone's concert in aid of the fund for distressed Irish ladies took place on Thursday evening, the 12th ult. Artists: Madame Alwina Valleria, Mdle. Lindstein, Herr Henschel, Herr Robert Kaufmann, Dr. Bridge, and Signor Romelli, with the "Ladies string-band and chorus," conducted by Lady Folkestone.—Signor Bottesini gave a concert on the 23rd ult. Artists: Miss Annie Marriott, Mdle. Sandon, Madame Antoinette Sterling, Mr. Sims Reeves, Mr. Barrington Foote, Signor Abramoff, Mr. Maybrick, Signor Tito Mattei, Signor Papini, and Signor Bottesini.

PRINCES' HALL.—On Monday, the 2nd ult., Mdle. Marianne and Clara Eissler gave a concert. Vocalists: Mrs. Edmiston and Mr. Herbert Thorndyke.—Mr. Charles Wade's annual morning concert took place on Tuesday, the 10th ult. Artists: Miss Bertha Moore, Miss Hilda Wilson, M. Hollman, Herr Schönberger, Mr. Hopkins Ould, Mr. Wilson, and Mr. Charles Wade.—The fourth of the series of chamber concerts given by Messrs. Josef Ludwig and W. E. Whitehouse took place on Wednesday evening, the 11th ult., when they were assisted by Mr. G. Collins, Mr. A. Gibson, and Madame Haas. Vocalist: Madame Marian Mackenzie. Accompanist: Mr. Heydrich.—Señor Antonio Manjon gave a guitar concert on Saturday, the 14th ult., when he was assisted by Miss Carlotta Elliot, Mdme. Bertini, Mr. Charles Holz, and Miss Esther Barnett.

STEINWAY HALL.—Mrs. Bartholomew gave a concert on Tuesday, the 3rd ult. Artists: Miss Hilda Wilson, Mrs. Arthur Thompson, Mr. W. Foxon, Mr. Gilbert Campbell, Mr. Lane Wilson, Miss Lucy Riley, Miss Florence Hemmings, Miss Carmichael, and Mrs. Bartholomew.—On Tuesday, the 12th ult., a concert was given by Mr. Harry Williams, who was assisted by Mdle. Grolle, Mdle. Dufour, Mdle. Schuberth, Mdle. Castellan, Signor Carpi, M. Aramis, Mr. Templar Saxe, Signor Tito Mattei, and Signor de Cristofaro.—Mdle. Bartkowski gave a morning concert on Monday, the 9th ult., when she was assisted by Mdle. Bronnum, Madame Enriquez, Miss Fanny Green, M. Albert, Mr. R. Blagrove, and Mr. F. Lewis Thomas.

PORTMAN ROOMS.—Mr. Edwin Holland's annual concert took place on Friday afternoon, the 6th ult. Artists: Madame Eleanor Farnol, Miss Isabelle Girardot, Miss Eleanor Rees, Miss Greta Williams, Miss Emilie Harris, Madame Belle Cole, Mr. Herbert Clinch, Mr. Owen Roberts, Mr. Charles Banks, Mr. Richard Green, Mr. Frank Broadhurst, Mr. A. Marsh, Mr. Frederick King, Mr. Walter Clifford, Mr. Watkin Mills, Mr. Maybrick, Mr. Septimus Webb, Signor Tito Mattei, Mr. Arthur Godfrey, Mr. Henry Wood, Mr. H. W. Thatcher, and Mr. Henry Ernest Ford.

MR. WILHELM GANZ held, by kind permission, a concert, in Dudley House, Park Lane, on Thursday afternoon, the 5th ult. Artists: Madame Nordica, Miss Georgina Ganz, Madame Patey, Madame Trebelli, Signor Rancio, Mr. Herbert Thorndike, Mr. Isidore de Lara, Signor Foli, Herr Meyer, M. Grossheim, Mr. Libotton, Signor Bottesini, and Mr. Wilhelm Ganz.

By permission of Sir Julian and Lady Goldsmid, Mdle. Térèse Castellan held a concert, at 105, Piccadilly, on Monday, the 9th ult., when she was assisted by Madame Jane de Vigne, Madame Cronin, Madame Janvier, Mdle. Thénard; Mr. Eric Lewis, Mr. Harry Williams, and Signor Tito Mattei.

MR. ISIDORE DE LARA gave a concert at the Opera Comique on Monday, the 9th ult. The *beneficiaries* was assisted by Mrs. Lynedoch Moncrieff, Mdle. Marguerite Naudin, Miss Helen D'Alton, Mrs. Bernard-Beere, Madame Levallios, and Señor Antonio Manjon.

MR. J. HOLLMAN gave a concert on Monday, the 16th ult., at the residence of Sir Julian Goldsmid. Artists: Madame Janvier, Mdle. Thénard, Herr J. Wolff, and Herr L. E. Bach.

MR. JOHN THOMAS (harpist to Her Majesty the Queen), gave a "musical afternoon" at his residence in Welbeck Street, on Wednesday, the 18th ult., when several of his pupils performed with skill and effect.



"LUTE." N^o 68.

PRICE 3^d

Dedicated to
THE REV. PHILIP WILLIAMS, M.A.
Vicar of St Matthias, Plymouth.

"GREAT IS THE LORD"

Harvest Anthem.

FREDERIC N. LÖHR.

Psalm CXLV. 3. 15. 16.

LONDON:
PATEY & WILLIS, 44, G^t MARLBOROUGH ST., W.

Allegro con brio. $\text{♩} = 132.$

Soprano.

Alto.

Tenor.

Bass.

Organ.

Gt. 16.8 & 4 ft full Sw coup.

Ped 16 & 8 ft coup.

f marcato. *

Great is the Lord, and mar - vel - lous,

f marcato. *

Great is the Lord, and mar - vel - lous,

f marcato. *

Great is the Lord, and mar - vel - lous,

f marcato. *

Great is the Lord, and mar - vel - lous,

f Increase Gt.

P & W. 1342.



Great is the Lord, and mar - vel - lous, Wor - thy to be prais - ed,

Great is the Lord, and mar - vel - lous, Wor - thy to be prais - ed,

Great is the Lord, and mar - vel - lous, Wor - thy to be prais - ed,

Great is the Lord, and mar - vel - lous, Wor - thy to be prais - ed,

Reduce Gt.

Wor - thy to be prais - ed: There is no end of His

Wor - thy to be prais - ed: There is no end of His

Wor - thy to be prais - ed: There is no end of His great - ness.

Wor - thy to be prais - ed: There is no end of His great - ness.

Gt. Diaps coup. to Sw. reeds. Sw.

great - ness, No end of His great - ness, His great - - - ness.

great - ness, No end of His great - ness, His great - - - ness.

No end of His great - ness, His great - - - - - ness.

No end of His great - ness, His great - - - - - ness.

ff Gt. Full. reduce Gt. Sw.

Great is the Lord,

Great is the Lord,

Great is the Lord, Great is the Lord, Great is the Lord,

Great is the Lord, Great is the Lord, Great is the Lord,

f Gt.

Great is the Lord, . . Great is the Lord, and mar - vel - lous,

Great is the Lord, Great is the Lord, and mar - vel - lous,

Great is the Lord, . . Great is the Lord, and mar - vel - lous,

Great is the Lord, Great is the Lord, and mar - vel - lous,

To 15th.

ff add Reeds.

Great is the Lord, and mar - vel - lous, Wor - thy to be prais - ed,

Great is the Lord, and mar - vel - lous, Wor - thy to be prais - ed,

Great is the Lord, and mar - vel - lous, Wor - thy to be prais - ed,

Great is the Lord, and mar - vel - lous, Wor - thy to be prais - ed,

Off Gt Reeds.

Wor - thy to be prais - ed, There is no end no end of His

Wor - thy to be prais - ed, There is no end no end of His

Wor - thy to be prais - ed, There is no end no end of His

Wor - thy to be prais - ed, There is no end no end. . of His

great - ness, His great - - ness.

great - ness, His great - - ness.

great - ness, His great - - ness.

great - ness, His great - - ness.

reduce. riten. Sw.

rall e dim.

Andante. $\text{♩} = 108.$ *p* con espress.

The eyes of... all wait up - on Thee, O Lord *mf*

The Sw.

Sw. 8 & 4 ft.

And thou giv-est them their

eyes of... all wait up - on Thee, O Lord: Thou

Gt. soft 8 ft wood. Sw. add Oboe.

meat, their meat in due sea - son their

givest them their meat in due sea - son, Thou giv-est them their meat, their

meat in due sea - - son. Thou op - en-est Thine hand, Thou *dolce.*

meat in due sea - - son. Thou *dolce.*

Gt. 8 ft. Sw. *dolce.*

op - en - est Thine hand: And fil - lest all things liv - ing with plen - teous -

op - en - est Thine hand: And fil - lest all things liv - ing with plen - teous -

Sw. (increased)

Gt. 8ft. *cres.*

Ped.

- ness, With plen - teous - ness, With plen - teous - ness . . .

- ness, With plen - teous - ness, With plen - teous - ness . . .

f *dim.* Sw. (reduce to Oboe & Prin.)

mf The eyes of . . all wait up - on Thee, O Lord: And Thou

mf The eyes of all wait up - on Thee, O Lord: And Thou

mf *cres.*

giv - est them their meat, Thou giv - est them their meat, Thou

giv - est them their meat, Thou giv - est them their meat, . . . Thou

giv - est them their meat in due sea - son, in due
giv - est them their meat in due sea - son, in due
Gt. soft 8ft coup. *espress.*
sea - son. All wait up - on Thee O
sea - son. All wait up - on Thee O
p a tempo.
Lord: All wait up - on Thee, O Lord.
Lord: All wait up - on Thee, O Lord.
p *pp* *a tempo.* Sw. Voix celeste.
pp *rall.* *f* Gt. Reeds.
imp

f marcato. * Great is the Lord, and mar - vel - lous, Great is the Lord, and

f marcato. * Great is the Lord, and mar - vel - lous, Great is the Lord, and

f marcato. * Great is the Lord, and mar - vel - lous, Great is the Lord, and

f marcato. * Great is the Lord, and mar - vel - lous, Great is the Lord, and

f Full. reduce Gt.

* *cres.* mar - vel - lous, Wor - thy to be prais - ed: Wor - thy to be prais - ed:

* *cres.* mar - vel - lous, Wor - thy to be prais - ed: Wor - thy to be prais - ed:

* *cres.* mar - vel - lous, Wor - thy to be prais - ed: Wor - thy to be prais - ed: There

* *cres.* mar - vel - lous, Wor - thy to be prais - ed: Wor - thy to be prais - ed: There

cres. (Gt. Diaps coupto Sw reeds)

There is no end of His great-ness, No end of His

There is no end of His great-ness, No end of His

is no end of His great-ness. No end of His

is no end of His great-ness. No end of His

Sw. *ff* Gt. Full.

great-ness, His great-ness. Great is the Lord,

great-ness, His great-ness. Great is the Lord,

great-ness, His great-ness. Great is the Lord, Great is the Lord,

great-ness, His great-ness. Great is the Lord, Great is the Lord,

reduce Gt. Sw. Gt.

His Great is the Lord, . . Great is the Lord, and

His Great is the Lord, Great is the Lord, and

His Great is the Lord, Great is the Lord, . . Great is the Lord, and

His Great is the Lord, Great is the Lord, Great is the Lord, and

To 15th. *ff* add Reeds.

rd, mar - vel - lous, Great is the Lord, and mar - vel - lous,

rd, mar - vel - lous, Great is the Lord, and mar - vel - lous,

rd, mar - vel - lous, Great is the Lord, and mar - vel - lous,

rd, mar - vel - lous, Great is the Lord, and mar - vel - lous,

Off Gt Reeds.

Wor-thy to be prais-ed, Wor-thy to be prais-ed: There is no end, no end of His

Wor-thy to be prais-ed, Wor-thy to be prais-ed: There is no end, no end of His

Wor-thy to be prais-ed, Wor-thy to be prais-ed: There is no end, no end of His

Wor-thy to be prais-ed, Wor-thy to be prais-ed: There is no end, no end of His

great-ness, His great-ness.

great-ness, His great-ness.

great-ness, His great-ness.

great-ness, His great-ness.

reduce. riten. ff cres. sf sf sf